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The Problem of a Holistic Analysis of a Literary Text

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ANNOTATION

This article deals with the problem of a holistic analysis of a literary text. This matters that arise are related to the fact that teaching holistic analysis is an extremely laborious process, requiring slow “immersion” in the text, work on compiling coherent written statements about it (“texts in the text”), mastering the language of science, which not every student can master.

KEYWORDS: Literary education, Artistic text, Schoolchildren, Methodological approach, another Matter, Analysis.

I. Introduction

Another thing is this type of work in a school that is placed under harsh conditions of the mandatory introduction of a holistic analysis of a literary text at the level of literature. Starting it, the teacher is faced with a number of understandable difficulties due to the fact that this form of work came to school recently, although its elements have always been present in literature classes: in the form of an analysis of topics, problems, identification of an artistic idea, features of the plot, a system of characters, artistic speech, etc. The problems that arise are related to the fact that teaching holistic analysis is an extremely laborious process, requiring slow “immersion” in the text, work on compiling coherent written statements about it (“texts in the text”), mastering the language of science, which not every student can master.

In the professional philological environment, discussions about the advisability of using this type of work at school do not subside. Supporters argue that it allows you to form a detailed idea of a literary text, about the writer's creative style, activate cognitive interests, develop reader's vigilance, teaches you to follow the path of discovery, and maintains interest in the art of the word. Opponents convince of the negative impact of literary analysis on the reader's perception of the student, prove the idea of the loss of a holistic view of the literary text in the process of such work, they say that analysis “kills” a work of art, and the identification of structural and content components “scatters” the text. It seems that both those and other phenomena are not without reason. Indeed, the work directed by the teacher on a holistic analysis of a work of art (or its fragment) introduces students to research activities, gives them the opportunity to discover for themselves and their peers those facts (albeit isolated ones), the presence of which they will later be happy to discover in educational, reference literature, when, for example, it turns out that in the spatial “attachment” to the sofa of

the apathetic Ilya Ilyich Oblomov, an emphasis is seen not only on the pose, but also on the position of the hero, his personal landmarks, belonging to the gallery of images of “superfluous people” are revealed. At the same time, those who argue that schematism in carrying out this type of work can turn into a negative attitude towards the very process of reading are also right. In this regard, already at the initial stage of working with a work of art, motivational accents, the search tone set by the teacher, and “provocation” for discovery are extremely important.

II. The Main Part.

A holistic analysis of a literary work is focused on the knowledge of the writer's "mysterious thought about the world" (I. A. Ilyin), "words about the world" (M. M. Bakhtin), manifested in a figurative, artistically significant form. The purpose of this type of work is to comprehend the ideological and artistic content of the work in question, to identify and study the invisible threads that hold the diverse elements together into an artistic whole, on the one hand, on the other hand, to develop reader's vigilance, to form interest in the art of the word, general readership culture.

For various reasons, not every teacher is ready to involve students in this difficult activity. Literary teachers are persistently looking for ways that could organize the work in the lesson and lead to visible results. One of the guarantees of success, according to many, is the happy possession of a universal scheme that allows one to model reasoning about a text, and the search for it captures the teacher, prompting them to acquire methodological literature, which is not always of a decent quality. Meanwhile, a teacher of literature should be well aware that not a single template is able to teach a student creative work based on the language of science, moreover, such approaches lead to unacceptable schematism, boring monotony, and do not allow students to realize their individual potential.

When starting work on a holistic analysis of a literary work, it is necessary to remember the following stages:

1. initial reading of the work with subsequent written fixation by the student of the first impression;
2. analytical work with text;
3. creating your own “text about text”.

The first stage, pre-scientific, is associated with the emergence of a situation of emotional “dialogue” with the author, with the world and with oneself through the text, a “dialogue”, which may remain in the mind of the reader for life and can manifest itself in the form of agreement / different - voice. At this stage, the reasoning of the students, as a rule, is limited to words like: “liked / disliked”. They are attracted or repelled by characters, events, the criterion for evaluating a work is the degree of impact on the sphere of thoughts and feelings. From this moment until the completion of the work, it is extremely important not to lose the general mood that is born at the moment of the first reading and subsequently manifests itself in the creative side of the analysis.

The next stage is the most time-consuming, involves painstaking work with the text and consists in checking the subjective impression with existing scientific methods, when the conversation about a work of art is transferred from the emotional to the analytical sphere, and the student is looking for an answer to the question: “Why did you like / dislike?”. At the same time, it must be remembered that the primary source in the process of analytical work is always the work itself, and not a dead scheme or qualification that requires confirmation by fiction. To complete this task, the student must be well versed in the main tools that allow the writer to arrange the "material" and turn it into a work of art: the typology of plots and the possibilities of their

construction, the specifics of conflicts and the ways of their refraction in a literary text, compositional techniques, etc. Thus, it has been noted that the author's attention to a fact, to a situation, can lead to an increase in dynamism in the development of plot action (such, for example, are many of the stories of A.P. Chekhov); a tendency to philosophical reflection, on the contrary, weakens plot connections, which is manifested in the predominance of statistics over dynamics, in slowing down the flow of artistic time, in various forms of artistic speech (from the first, from the third person), types of narration (monologic, dialogic speech).

In the course of the development of "dialogical" relations, which expand and deepen while working with the text, the reader reveals the world of the soul of the author, his characters, is included in the process of co-reflection. And only consistent observations, fixed in working notes, in sketches, are able to provide the necessary base that will allow us to proceed to the final stage - the creation of a "text within a text", which will become the key to comprehending the depth of artistic creations.

The peculiarity of the final stage is that the student begins to process the accumulated baggage, building his text in such a way that it organically combines his reader's ideas about the work of verbal art, theoretical knowledge, creativity and erudition. It should be emphasized that there is no scheme for compiling such texts and cannot be, although attempts to develop plans for analysis are still being made and are being fixed in the methodological literature. When designing the final work, any element of the artistic whole (the name of the hero, the situation, a description of nature, a phrase that sounds from the mouth of the character, etc.) and even additional text (title, subtitle, dedication, note) can become a starting point, a kind of "hook", an indication of the genre of the work, etc.). They will give impetus to subsequent comments on the ways of creative implementation of the author's intention (in this case, the materials of the preliminary work, introduced into the "text about the text" in the sequence dictated by the individual creative setting, and processed in the process of compiling a written statement, will serve as the basis).

At the final stage, schoolchildren also work on the expressive side of their essay, formulate statements that show their subjective perception of a work of art (here, detailed evaluative constructions based on an analysis of the artist's creative manner of the word are expedient, such as: "the writer surprisingly accurately reveals ...", "the skill of the artist of the word manifests itself in...

"the most expressive way, included in the flow of the author's thoughts about a person, is ...", "the complexity of the author's characteristics is found in ...", etc.). At the same time, it must be taken into account that the style in which the written final work should be sustained involves the combination of scientific formulas (such as: "the plot basis of the work is ...", "it can be considered a kind of beginning to the work ...", "the specifics of the hero's speech reflects ...", "temporal and spatial movements of the narrator point to...", "the emotional tone of the work consists of...", etc.) and the creative component.

Each student must master well the sequence of actions and the specifics of each stage of analysis: the initial impression (it must be recorded after the first reading) - analysis of the elements of content and form (as a draft work, which consists in observing the text, in collecting material) - synthesis (combining in coherent written text of the objective and subjective aspects, convincing literary statements and emotionally figurative expressive speech). It must be remembered that it is synthesis that makes it possible to organize "crumbled" finds into a coherent system, subordinated to the conversation about the poetics of the work. This process is similar to the skillful weaving of lacemakers, connecting countless threads into an organic canvas.

We must not forget that “text in text” as a form of written statement is fundamentally different from a school essay-reasoning based on comments of an ideological, thematic, problematic nature, from written work at the Unified State Examination (its final part). A holistic analysis involves a combination of research and creative approaches, knowledge and appropriate involvement of historical, cultural, literary, biographical material that formed the basis for the writer. Thus, work with the works of writers of the Silver Age in the 11th grade is impossible without knowledge about the literary life at the turn of the 19th - 20th centuries, about realism and modernism as the leading trends in the literature of this period, about the phenomenon of synthesis that determined the specifics of the art of this time.

Ways of teaching a holistic analysis of a literary text can be different. Differentiated practical tasks based on program or additional literary material and focused on selective or holistic analysis of it, it is advisable to connect at different stages of work. Students should be provided with sentences - “clichés” that will help them in the practical application of literary terminology (such as: “the thematic palette of the work reveals ...”, “the ideological content of the work lies in ... and manifests itself in ...”, “mediated author's characteristics come ...”, etc. d.). In addition, as a training exercise, schoolchildren can be offered a task to fill out a text - a “cliché” compiled by a teacher based on the material of the analyzed work (for example: “In a poem ... (what?) Is drawn ... (what?) A picture (of what?). Lyrical the hero here is a person ... (what?). It is no coincidence that the work permeates the pathos ... (what?), which reflects ... (what?). The central image of the poem is (what?) It is given by the author ... (how?) and reveals ... (what ?) etc.”). Another version of the exercises may be an incomplete analysis of the work, performed by the teacher, which is proposed to be completed, given the completeness of the disclosure in it of the features of content and form.

III. Conclusion.

Thus, we add that an important link for the implementation of the tasks set, for achieving visible results is the theoretical base, which develops in the current educational process, is regularly updated through work with dictionaries of literary terms, educational, reference literature, and is fixed in the individual terminological dictionaries of schoolchildren. Purposefulness and consistency are important conditions for teaching a holistic analysis of a literary text, which, together with a well-thought-out methodology, can form a thoughtful, inquisitive reader, open the way to the boundless world of the hidden meanings of literature.

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